



MEMBERS EXCHANGE

Publication of the American Medalllic Sculpture Association

Web site: <http://www.amsamedals.org>

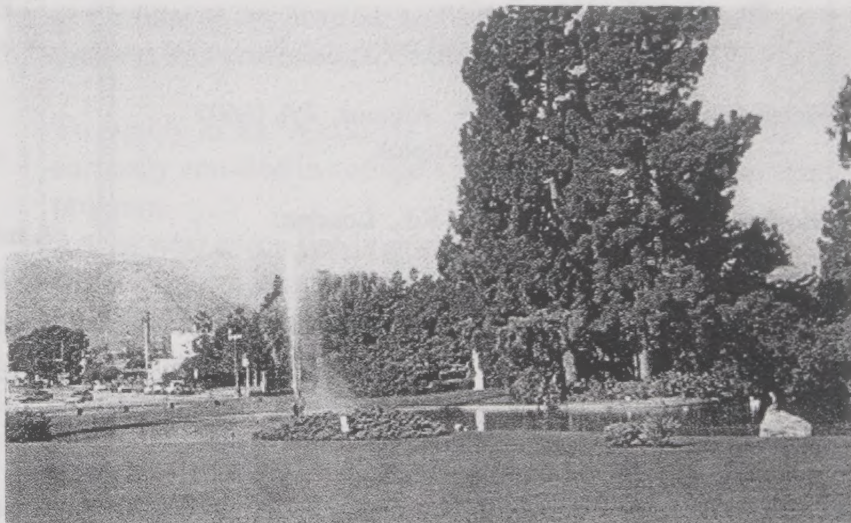
Email: info@amsamedals.org

Winter 2005, Volume 18, Number 1

Entrance to Forest Lawn with fountain and pond.

New Year's Greetings

Well, it's a new year with a new AMSA exhibition that's about to open. January 22 will see the official reception of the Forest Lawn Museum's hosting of 'Beyond Two Dimensions: The Fine Art of Medals'.



I believe this is the largest collection of AMSA pieces ever displayed, and the Forest Lawn exhibition committee is doing a wonderful job of presenting our works. They have even built special cases to showcase the items that illustrate production methods for medallic pieces. Since one of the museum's purposes is to educate, this exhibition will go a long way in communicating how a medal is conceived, modeled and produced.

The jurying and cataloging of the almost 200 submissions was a long, though exciting experience. Once again I was reminded of the uniqueness of our particular art form, as well as the myriad styles that our members embrace. It would certainly be impossible to define what an art medal should look like based upon the abundance of approaches the viewers at Forest Lawn will be afforded. From completely abstract to meticulously detailed; from very low to very high relief; from polychrome to monochrome; from representational to conceptual, all can be found at the current exhibition. This great and exciting variety is one of the reasons AMSA can be extremely proud of its artists. The fact that no one style can be said to represent us is why we continue to exist and produce as an organization. Our diversity is our strength.

Here's wishing all of you a productive, creative and artistically rewarding coming year. May we all make medals that reflect our special qualities as both artists and human beings in the universe.

I would also like to ask our members to think about assisting the board with the creation of a new AMSA brochure as well as a new Members Directory. The amount of time needed to produce these publications is fairly extensive and those of you with graphic and printing experience would be a great help.

In addition to this request I would also like your thoughts on creating an appointed position of AMSA historian to augment the board. We need someone to act as archivist of medals, memorabilia, catalogues and past directories. There is a great deal of information about our group that should be organized and keep current.

A lot has happened to us since our birth!

Don't forget, we'll be needing new officers in the upcoming year. Think about being a more active member by running for a position.

.....Jim Licaretz, AMSA president

Welcome new members:

- Elly Baltus, Brederodestraat 9 (hs), Amsterdam, NL-1054MP Netherlands Ph. 031-20-612-0579
Artist, e-mail: ellybaltus@xs4all.nl
- Israel I.Bick, P.O. Box 854, Van Nuys, CA 91408
Ph. 818-997-6496, Dealer
e-mail: iibick@sbcglobal.net
- Helen Gorsuch, 5301 4th Ave., Altoona, PA 16602
Ph. 814-943-4127 sculptor.
- Monica Guevara, 29 Chepstow Rd., London, W256P England, Ph. 02-07-221-4744
Artist e-mail: moceli@aol.com

**Treasurer's report was
not available at this time!**

DON'T FORGET!

**Each AMSA member gets one free
"1 inch" ad per year.**

Each additional "1 inch" ad for a member is \$5.
A one inch ad may have about 40-50 words and be a
maximum of 6 lines long.

Business card ad is \$8 per issue or
\$32 per year/4 issues.

For commercial businesses:

A half-page business ad is \$100 for the year/ 4 issues.
A quarter-page business ad is \$60 per year/ 4 issues.

AMSA's advertising policy.

We are accepting ads in the Members Exchange !!

Each AMSA member gets one free "1 inch" ad per year. Each additional "1 inch" ad for a member is \$5.

Business card ad is \$8 per issue or \$32 per year/4 issues.

Non-members may run a "1 inch" ad for a flat fee of \$10/ issue.

A one inch ad may have about 40-50 words and be a maximum of 6 lines long.

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**United States Mint Issues New Nationwide Call for Artists
More College Students & Professionals Asked to Help Design U.S. Coins & Medals**

WASHINGTON - The United States Mint is inviting more artists from throughout America to participate in its Artistic Infusion Program to enrich and invigorate the design of United States coins and medals, by issuing a new "Call for Artists." The National Endowment for the Arts (NEA) will again work as a partner with the United States Mint by assisting in the evaluation of artists' applications.

Applications must be postmarked no later than February 11, 2005.

The new invitations seek up to two professional artists and up to 14 college and graduate-level visual arts students. They will supplement a pool of "Master Designers" and "Associate Designers" that was developed this year to be part of the rich history of artistry in United States coinage.

Current Master and Associate Designers will be invited to renew their agreements with the United States Mint and remain in the program.

"This historic program has produced outstanding results in its first year," said United States Mint Director Henrietta Holsman Fore.

"For the 2005 nickel, the program's artists have created a striking new obverse portrait of President Thomas Jefferson, and reverse designs of the "American Bison" and "Ocean in View!" that revisit and revitalize the honored traditions of American coinage. With this new call to artists, we again seek the best in America, to lend their creativity to our Nation's coins and medals."

The United States Mint issued its first nationwide "Call for Artists" in November 2003. The United States Mint received 306 applications. A panel assembled for the United States Mint by the NEA evaluated the artists' applications and recommended 18 professional Master Designers and six student Associate Designers.

The Artistic Infusion Program currently provides for 20 artists in each of the two categories.

For purposes of the Artistic Infusion Program, professional artists are those who have received specialized training in their art form, have derived their individual primary sources of earned income from their art or areas related to their art for a minimum of five years at the time of application, and have publicly presented their art in a professional context.

To qualify as an "Associate Designer," students must be currently enrolled in college and graduate-level visual arts program.

Artists who specialize in graphic design, sculpture, engraving, drawing, painting, printmaking and other visual arts are encouraged to apply. Master and Associate Designers selected for the program will enter into one-year renewable agreements with the United States Mint. They will be invited to create and submit at least one new design annually for a coin or medal program. Each Master Designer submitting a design will receive an honorarium of \$1000. Associate Designers will receive \$500. United States Mint sculptor/engravers will model the designs submitted by the Artistic Infusion Program artists. Selected artists will attend a United States Mint-sponsored orientation program in Philadelphia to learn about the history of coin and medal design, the coin-making process and design opportunities.

Artists who are U.S. citizens should submit a completed application that will include samples of their work. A design exercise for applicants will also be required. Interested artists are required to use the "Call for Artists Application Packet," which includes program details, eligibility requirements, artistic criteria and detailed application guidelines. The packet is available on the United States Mint's website at www.usmint.gov, or by contacting the United States Mint at (202) 354-7727 or art@usmint.treas.gov. Submissions will be evaluated on artistic excellence and merit.

Created by Congress in 1792, the United States Mint is the manufacturer of legal tender coinage for the United States. The United States Mint's 50 State Quarters® Program is the most popular coin program in U.S. history. The United States Mint also produces commemorative coins and Congressional medals honoring individuals and events of special meaning to the American people and bullion coins from a variety of precious metals.

Call for Artists Application packet is available on the United States Mint's website at : www.usmint.gov, by contacting the United States Mint at (202) 354-7727 or at art@usmint.treas.gov.

New Ideas in Medallic Sculpture

New Ideas in Medallic Sculpture 2004-2005 is the seventh annual New Ideas in Medallic Sculpture exhibition! This year our regular participants, The University of the Arts Philadelphia, and Faculdade de Belas Artes da Universidade de Lisboa, Portugal, were joined by Saint Petersburg State Artistic Industrial Academy, Russia. The exhibition will travel to each university during 2005.

Despite an unforeseen postal delay resulting in the noticeable absence of much of the Russian work, the opening was an enormous success. It took place Saturday, December 4th, at Medialia... Rack and Hamper Gallery, in the heart of the old Garment District. The space was filled with guests and artists cautiously edging past each other, and it was hot despite the chilly winter weather. Perhaps the most notable aspect of New Ideas 2004-2005 is the stark difference in the pedagogical styles of the three universities. The Universidade de Lisboa supplements traditional medallic art teachings with contemporary ideas. Students are taught by professors who, in addition to their own work, receive commissions by the Lisbon Mint. As part of their six-year metal art program, Saint Petersburg State Academy devotes a one-semester course to traditional engraving and struck metal techniques used in the medal discipline. Technical instruction is further supplemented by courses in other traditions such as life-drawing and sculpture, so that students may have a rich foundation from which to create their work.

University of the Arts Philadelphia participants do not have much exposure to the study of medallic art, and are drawn from a variety of departments, creating diverse interpretations of this art field.

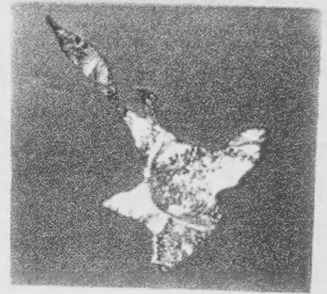
The generous and dedicated patrons of New Approach, Ted and Robin Withington were in attendance.

Mr. Withington wrote the featured text of this year's New Ideas catalogue. In it he stresses the possibilities in the increasing flexibility of medallic art, and calls attention to the mass-marketing of editioned toys and action figures, which potentially yields familiarity to the desire for collecting and displaying small-scale sculpture.

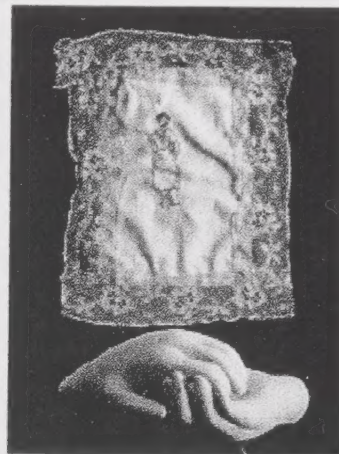


At the reception from left: Mashiko, Ann Shaper Pollack, Leonda Finke and Janet Indick.

The ever-supportive Ann and Jason Pollack were also in attendance. In addition to the many boxes of lovely, and eagerly consumed desserts they always bring, Mr. and Mrs. Pollack assisted in the presentation of awards to the University of the Art, Philadelphia participants. The recipient of the 2004 Ann and Jason Pollack Award for Excellence and Achievement



was given to: Shannon E. MacArthur, for her medal: "NEW ZEALAND NORTH", above right, and the Maryvonne Rosse Memorial Award for

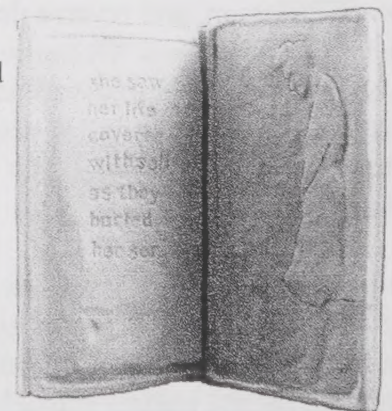


Figurative Expression, awarded by The Pollacks, was presented to Cora Lee Charpentier for her medal "MEMORY" on left.

Ms. Charpentier also designed this year's poignant New Ideas in Medallic Sculpture Commemorative medal. It is a two-part cast porcelain sculpture with changeable assembly. On one panel there is the text:

"She saw her life covered with soil as they buried her son". And on the other panel there is the image of a woman worn with age, head hung. Each piece has an obverse and reverse.

Without the tireless efforts of Mashiko, the Director of Medialia Gallery, founder of New Approach Inc., and Master Lecturer of stone carving at University of the Arts, Philadelphia, the New Ideas exhibitions would simply not exist. It is her vision and passion to encourage youthful interest in a very old discipline, which is already marginalized in the art world, and which threatens to fade into obscurity. This vision and dedication is shared by the many generous patrons of New Approach Inc. - including the Pollacks, Withingtons, and the Kakitsubo Collection in Tokyo, Japan. These individuals and institutions have generously helped fund this annual international event, as well as provide continuous opportunities for young artists interested in medallic art.



Cora Lee Charpentier: New Ideas in Medallic Sculpture Commemorative medal.

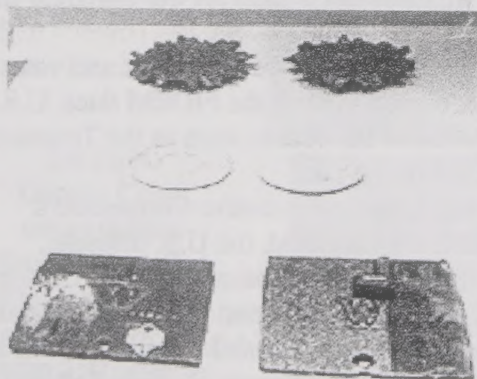
.....Tara Donahue
Secretary, New Approach, Inc.

New Approach related report at The FIDEM XXIX Congress at Seixal, Portugal

The theme of the Seixal FIDEM was:
"MEDAL, WHAT MESSAGE FOR THE FUTURE?"

This year the organization offered Traveling Grants to two exhibiting American and Canadian artists under 30 years of age. Philippe Jean and Yumiko Tomobe, who have both exhibited in New Ideas exhibitions, received the grants. Masaharu Kakitsubo from the Kakitsubo Collection, Tokyo, matched the grants to make it possible for both Yumiko and Philippe to attend the Congress, fully funded. My daughter Tara Donahue, who has been secretary to New Approach since the organization was established, also attended. In addition to the visibility of these three of the young generation from the USA, our delegation selected work from seven emerging artists to exhibit at FIDEM XXIX. Also, one of USA Delegators, Mr. George Cujah gave an award for a work of an exhibiting artist under 30. This has sent a powerful message about the future direction for the USA, and contributed to the future of the FIDEM Congress. The USA Delegate, Cory Gilliland spoke about the history of the exhibition project, New Ideas in Medalllic Sculpture, at the Congress.

I am very grateful to Ms. Gilliland for her endorsement of this project at the International Congress.



The lower right-hand corner of this group shot shows Phillipe Jean's work as it was displayed at the FIDEM exhibition.



New Ideas in Medalllic Sculpture 2004-2005 opening reception with: Alicia Minyukova of St. Petersburg Academy, Shannon McArthur, Cora Lee Carpentier and Jay Hardman

Also, organized and sponsored by New Approach was an exhibition, NEW IDEAS IN MEDALLIC SCULPTURE at Faculdade de Belas Artes da Universidade de Lisboa, Portugal. Works exhibited were by both alumni and current students from The University of the Arts, Philadelphia. The time frame of the exhibition coincided with the Seixal FIDEM. For this special exhibit, I selected 27 artists who have shown in both current and previous New Ideas exhibitions.

On right: Yumiko Tomobe medals. The upper image with the animals is titled "MOON", the lower image with the figures is titled "DELIVERY".



Some works were previously shown, and others were created specifically for this exhibition.

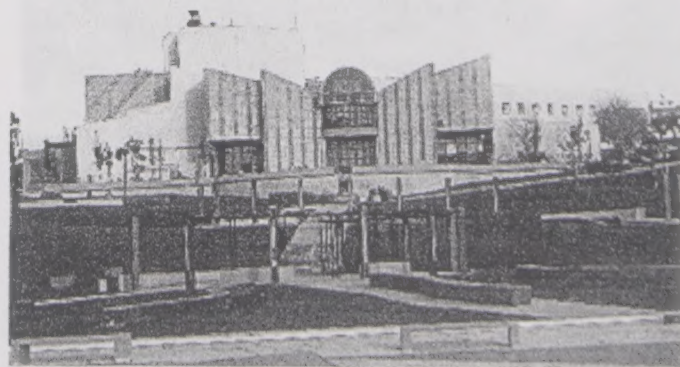
All of the commemorative medals commissioned for each exhibition were exhibited. Professor Duarte of Lisbon University undertook preparations for the exhibition, and the university covered the expenditures for printing a brochure, hosting the reception, and returning work to the USA.

Yumiko, Philippe and Tara enjoyed the visit to Seixal and Lisbon. Particularly they loved the town of Seixal for its poetic and remote qualities. They also enjoyed the lecture series at the Congress. Yumiko made several drawings and Philippe made a journal of his impressions. I am very much looking forward to see how their experiences and impression will reflect in their future works.

Mashiko Nakashima

Director of New Approach, Inc.

The mission of the nonprofit organization, New Approach, Inc. is to promote emerging artists, as well as to encourage public awareness and exposure to unconventional medalllic art.



Cultural Center of Seixal where the FIDEM general assemblies and part of the lectures were held.

FIDEM NEWS

Seventeen Americans attended the FIDEM XXIX Congress and exhibition in Portugal. These included two students who received FIDEM travel grants. Though the number of U.S. attendees was smaller than usual, our delegation was again the largest. Some AMSA members attending were: George and Eileen Cuhaj, James and Eileen Malone Beach, Ira Rezak, Mashiko and daughter Tara, Tommy and Cory Gilliland, Polly Purvis, Ralph and Pat Sonnenschein and former member Heather Blume. The Congress took place in the coastal town of Seixal, a former fishing village and now a suburb of Lisbon. The meetings were held in the municipal auditorium and in the auditorium of the Sociedade Filarmonica Tembre Seixalense. The two lecture halls were about one block apart with the exhibit situated between the two in the Antigos Refeitórios da Mundet, a former cork factory. One could look out from all sites at the Bay of sea water or of sea bottom, depending on the tide! Buses transported the delegates from their hotels, both on the beach and in Lisbon, to and from the Congress sites and to the special activities such as the visit to the Mint of Lisbon. The FIDEM exhibit was very well done with nice cases and proper labels. The catalog, a hard bound volume of 501 pages, includes photos of one medal per artist. The U.S. medals received many accolades though the prizes went to others! The FIDEM Grand Prix was awarded to Elisabeth Varga of the Netherlands, The Rahapaja Insignia Ltd. Prize for a creative struck medal and/or technically innovative medal went to Otakar Dusek of the Czech Republic, The Aimo Viitala prize for young artists under 30 years of age was given to Maria Joao Ferreira of Portugal. This last name some of the readers may recognize as the FIDEM contact person for the Seixal Municipality. The Gulbenkian prize for innovation and creativity was awarded to Peter Szanyi of Hungary, the Lisbon Mint prize for the best cast medal was given to the Finish artist, Pirkko Viitala, and finally the Cuhaj prize for young artists under 30 went to Natasha Ratcliffe of Great Britain. The site of the American Delegation party made it one of the most memorable of the Congress events. The Seixal staff arranged for our party to be held in a building now owned by the Seixal Municipality; and most importantly, a historically



At the American reception from left; Cory Gilliland U.S. delegate, Mashiko U.S. vice delegate, manager of Vasco da Gama House and Alena Kitova (delegate of Czech Republic) on the right. Photo by Kakitsubo of Japan.

important site. Until a short time ago it was the home of the family of Vasco da Gama and where he lived as a child. What a thrill to be there. The home was beautiful with 17th century tiles, splendid furniture and lovely carpets. The large garden captured all the guests attention, that is until the rain came and the wine arrived. Each country delegate received the U.S. delegation medal designed by Mashiko and Jeanne Stevens Sollman and cast by Jim Licaretz. These artists volunteered their time and talent and thus by cooperation created a magnificent medal. Copies of this medal may be purchased for \$30 from the U.S. FIDEM delegate, Cory Gilliland.

Lectures included sessions given by three Americans. Heather Blume spoke about The Contemporary Anti-War Medal. She has organized a fine traveling exhibit of these medals which is available for additional scheduled venues. Dr. Ira Rezak, an internationally known expert on Jewish medallion art, talked about the medals of Boris Schatz and his School, while Cory Gilliland discussed Mashiko's New Dimensions in Medallion Art, her New Approach Inc., and her work with student artists. Mashiko arranged a special exhibit of students at the University of the Fine Arts in Lisbon. Well known Portuguese medallist Joao Duarte teaches there. On the last day Chris Cipoletti, Executive Director of the American Numismatic Association, addressed the FIDEM general assembly, discussing the next FIDEM Congress to be held in Colorado Springs. The General Assembly voted to accept the ANA's invitation and to plan for the Congress in the fall of 2007.

Unfortunately, the Assembly, over the objections and votes of the U.S. delegates, moved to raise the FIDEM dues. U.S. members will be advised of the cost as soon as the Treasurer has agreed upon the exchange rate.

The Assembly also accepted the Executive Committee's recommendation that Cory Gilliland, the U.S. delegate, serve as a member of the executive committee. Ron Dutton of Great Britain and Carolien Voigtman of the Netherlands were also added to the committee. Mashiko was named as a second vice delegate for the U.S. (Jeanne Stevens-Sollman serving as the first vice delegate). All of this aids the U.S. in offering a larger voice in the workings of FIDEM. Well we should for the U.S. has the largest number of members.

As our country will host the next Congress, the FIDEM medal for 2007 will be the work of an American artist. Hopefully, there will be many entries in the competition for this medal. We also want to ask all to offer new ideas for the Congress. What type of lectures would you wish to hear and what kind of workshops would you want to attend and by given by whom? Please write Cory with any ideas you might have. Let's all make this 2007 Congress a great one and one to be long remembered.

Cory Gilliland
227 Mountain View Drive
Willsboro, NY 12996
Phone: 518-963-4677
gilliland@artinthehand.com



FIDEM President Carlos Baptista da Silva, second from right, and attendees receive a welcome from the president of the Portuguese Mint.



Esko Kiuru (center, holding folder), the Finnish ambassador to Portugal, welcomes FIDEM participants to the embassy's reception and exhibition.

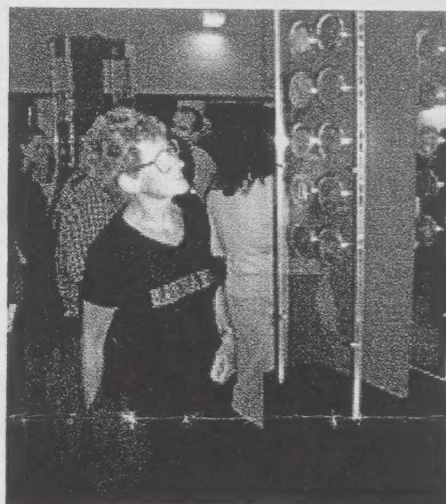
Dr. Ira Rezak, of Long Island, N.Y., admires the Portuguese medal exhibition during FIDEM.



On right: George Cuhaj congratulates English medallist Natasha Ratcliffe on receipt of her euro 250 prize to an artist under 30. (Photo by Eileen Cuhaj).



Sculptor Eileen Slarke of Australia admires the Portuguese Mint exhibition.



United States artist Ivanka Mincheva, Hampton, Va., with a display of her work.

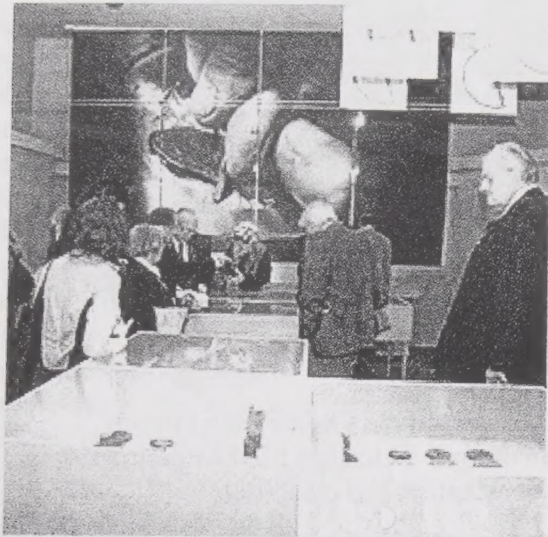


Philip Atwood, curator of medals at the British Museum, looks over Portuguese Mint offerings.



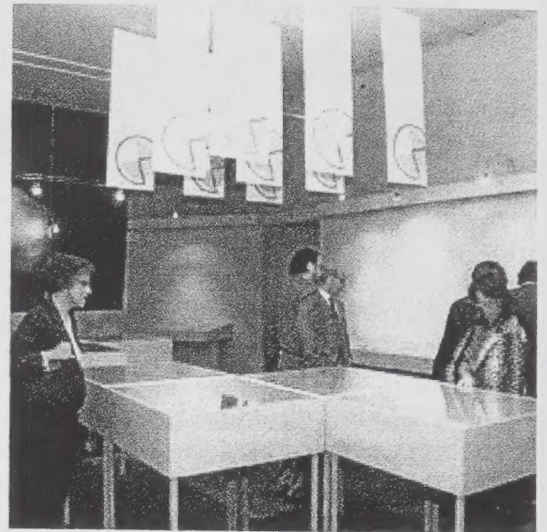
Artist Heather Blume and her clay work during a conference workshop.

More FIDEM congress photos.



**FIDEM
exhibition
with
medals
displays
in the Antigos
Refeitórios da
Mundet, a
former cork
factory.**

The highlight of the conference was the exhibition that brought together 850 new works from over 500 artists representing 32 countries. The works are listed in a catalog, with one medal illustration from each artist. The catalog is hardcover, 10-1/2 x 8-1/2 in size and 502 pages. It retailed for 40 euro (aprox. \$57). The exhibition was housed in the former Mundet canteens (a cork factory) in Sexial and ran through Nov. 27, 2004..



Interested viewers crowd around the display cases.



At the Medals Fair.



Samples of cork on display at the Mundet, cork factory museum.



Conclusion of the congress with and elegant dinner banquet

News from Canada

On November 16, 2004 Dora de Pédery -Hunt enjoyed her 91st birthday by attending several delightful birthday parties. While not as active as in the past Dora still attends many functions. Recently she presented medals to art students at the Ontario College of Art & Design (OCAD)

A new biographical film depicting the remarkable life of Dora de Pédery-Hunt has recently been shown on the Biography Channel and OMNI TV. This film produced by Laszlo Siki was made in English, French and Hungarian. Entitled, "Dora: The Magic of the Medal", the film traces the life of Dora from her birth in Budapest through her school years, WWII, emigration to Canada and her development of the medal as an art form in Canada as well as her involvement with medal making throughout the world.

"Looking for a reason to be", a medal by Del Newbigging was exhibited at the FIDEM Exhibition in Seixal, Portugal in October/November. This medal, based on landscape themes questions the purpose of life.

"Why do we exist? What are we doing with our life?" It is in an edition of ten and was recently purchased by The British Museum and by Carlos Baptista da Silva, President of FIDEM. You can see the medal in colour by visiting the website, <http://www.delnewbigging.com>

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Ann Shaper Pollack had two medals at the FIDEM, congress exhibition in Seixal, Portugal, 2004.

On right: "Space Dwellers"

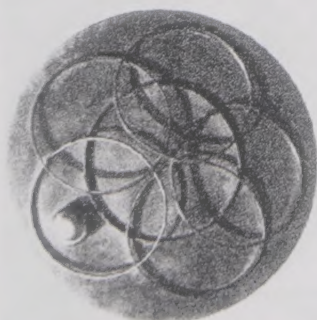
Her interest in space exploration and possible life



in outer space inspired her to create this medal.

On left:

"Circles of Peace/Hope for the Future" 2004, constructed of copper, brass and stainless steel.

**HAPPY NEW YEAR**

from the U.S FIDEM delegate !!

We had a most successful FIDEM Exhibition in Portugal where the US got nothing but raves about our medals. The Congress voted to hold the next FIDEM Exhibition in Colorado Springs in the fall of 2007 where the ANA will play host. I hope that you will start planning a submission for the FIDEM Medal.

This years FIDEM dues are now due and must be paid by February 15 for you to receive the spring edition of The Medal. In Portugal the Congress voted to increase dues from 35 euros to 50 euros a year. Based upon the exchange rate of January 2, 2005 this would be equal to \$68.00 a year. At Seixal the American delegation opposed the dues increase but we lost the vote, however, I have been able to negotiate a concession on this score. Our dues in euros will go from 35 to 50 but if you pay them to FIDEM/USA rather than to the FIDEM Treasurer in Finland the exchange rate will be at last years rate. This means that your dues will be \$58.00 for 2005. Student dues will be \$35.00. (The British Pound is also very strong and FIDEM membership is still the most economical way for you to receive The Medal. Please make your checks out to FIDEM/USA. I hope to hear from you soon.

Cory Gilliland

US FIDEM delegate

227 Mountain View Drive

Willsboro, NY 12996 Telephone (518) 963-4677

Email <gilliland@artinthehand.com>

**The First International Medalllic Sculpture
Competition For Emerging Artists**

Sponsored by New Approach, Inc.

Hosted by Medialia ... Rack and Hamper Gallery

New Approach is a nonprofit organization. The mission of New Approach is to promote the work of emerging artists, as well as to encourage public awareness of contemporary medalllic art. The competition is a biennial event, and each competition has a theme. Entries should be submitted based on this theme.

Eligibility

€ All artists born in 1975 or afterward are eligible to participate.

€ The entry work should not have been previously shown at any other exhibition.

1st Prize: Keiichi and Kyoko Uryu Memorial Award \$1,000

2nd Prize: Izumi Nishi Special Memorial Award \$500

3rd Prize: Award to be named at a later date \$250

Award to be named at a later date \$250

For the PROSPECTUS and ENTRY FORM, please visit :

www.medialiagallery.com/newapproachinc.html

Open Studio at Heidi Westweet.

On Dec. 10 2004 Heidi Westweet hosted an open house in cooperation with other artist with studios in the building where her studio is. The open house was for invited guests, friends, clients and patrons. Three other studios were held open at the same time and there was a nice turn-out of people enjoying themselves, participating in the consumption of wine, cheese, and plenty of delicious appetizers at the four participating studios. Heidi had many of the guests asking questions on how she was making the medals she had on display. They had an opportunity to see the different stages of the medal making from the clay models and plasters. She explained the process from the initial sculpting the clay to the finished medal for the interested guests. This marks the first anniversary of her studio in Seattle. She relocated to Seattle just over a year ago.



Heidi explaining to her guests the medal making process.

Reminder again.

AMSA MEMBERS DIRECTORY ON THE WEB

Remember to submit your material to the webmaster

Enrique Moreiro.

As a member of AMSA you can now have a 2 image mini-page with a bio for only \$10. The fee per additional picture up to the 6th is \$4 each. The fee for the 7th and 8th is \$2 each. The maximum number per artist will be 8 images. This fee is for one year.

Please send your photos to Enrique, preferably as e-mail attachment. Be sure the image is less than 600KB or it will take too much time to download and take too much space. He will need to reduce it anyway. For those who don't have e-mail they can send the photos via regular mail and Enrique will scan them in.

Send payments to AMSA secretary,
P.O. Box 1201, Edmonds, WA 98020.

For more information contact: AMSA Webmaster:
Enrique Moreiro at: amsamedals@emoreiro.com

If you have your own website please contact
Enrique to have it linked to the AMSA site.

There is no fee for this.



Heidi in front of one of her medal displays.

"Big Horn Sheep" Hoffman Mint Strikes Again and Grabs a Ram by Its Horns.

Hoffman Mint has again created another work of art from an image of one of the Rocky Mountains most magnificent animals. Hoffman Mint is proud to offer this year's calendar medal, "Big Horn Sheep". The creation of this meticulously struck and beautifully engraved calendar medal is the result of a collaboration of the skilled team of Hoffman Mint craftsmen. The 2005

calendar has been struck on one side of the medal, with the ram depicted in meticulous detail on the other side. The medal is available in solid bronze for \$39.95, and for those of you who have a taste for silver, the calendar medal is available in solid .999 silver, weighs in at one pound, and can be had for \$195.00. Please add \$6.00 S/H for the first medal, and \$3.00 for each additional medal. You may call Hoffman Mint at 800-227-5813, fax them at 831-649-3318,

email sales@hoffmanmint.com or write to
Post Office Box 896, Carmel CA, 93821.
Their web site is www.hoffmanmint.com.



Picking the medals for the Forest Lawn Exhibit on Nov. 16th 2004.

The following committee members met at Jim Licaretz's studio the morning of the 16th: Eugene Daub, Lotte Cherin, Mel Wacks, Jim Licaretz, Geri and Bill Gould and Anne-Lise Deering in addition to Allison Brueschoff, Museum Director and Joan Adan, Museum Curator and Exhibit Designer for the Forest Lawn museum.

Of the 198 medals submitted only two were rejected. There are a total of 346 objects in the show, which include Karen Worth's medals, Mel's collection from the Jewish American Hall of Fame plus historical medals and tools, etc..

It was an arduous task to sort, record, catalog and photograph all the medals that had arrived at Jim's studio. Bill Gould photographed all the medals by each artist as a group and Eugene Daub took photos of each individual medal. It was a very time consuming job that was not finished by the end of the day. The Goulds and Anne-Lise crashed at Jim's place and then started again the next morning. At the end of the day the job was essentially done. Thanks to the help of both Bill and Eugene all the medals were duly recorded and photographed. The third day was devoted to identifying each medal by artist and numbered for delivery to the Forest Lawn museum.

Picking this show was a huge cooperative effort by all involved.

Thanks to everyone for all their work !!!



Inspecting the medals are from left: Jim Licaretz, Eugene Daub and Lotte Cherin.



Eugene Daub setting up for taking the medals photos.



On left: Almost done deciding the medals are from left: Joan Adan, Forest Lawn Museum Curator and Exhibit Designer, Allison Brueschoff, Museum Executive Director and Geri Gould show chair.



Time for a break

A well deserved rest from judging and photographing medals.

Clockwise from left:

Bill Gould, Mel Wacks,

Eugene Daub, Geri Gould,

Anne-Lise Deering,

Lotte Cherin and Jim Licaretz.

News from Israeli of the past year - 2004 .

Oleg Gavrizon..*Bronze Diary* 30.4.04 - 22.5.04

Oleg Gavrizon had an exhibition of his medal project
"Bronze Diary 30/4/04-22/5/04".

A year of medals on board - 365 ceramic medals.

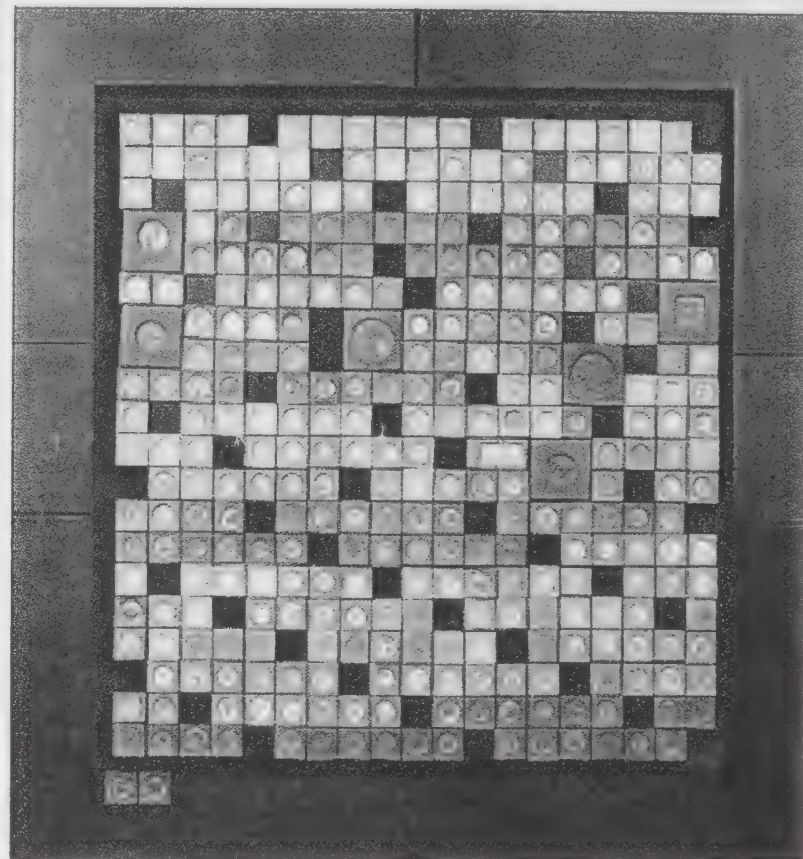
Oleg has created, during a year, an art medal for each working day. For Oleg, the daily work became a challenging game: to convey each day's feelings and mood in a low relief. It was also a way of cherishing and marking each single day as significant, as it passes and opens its array of possibilities. The "Lion" theme was chosen as the source of the many variations because of the potential of its visual characteristics. The works in the project quote different styles and images of Art through the ages.

The challenge of creating a medal per day stimulated Oleg to develop skills of the highest order in the technique of negative engraving of obverse and reverse plaster seals. The model for bronze casting is created by simultaneous pressing of clay by both seals.

Oleg was born in Moldova and has lived in Israel since 1990. He is a graduate of Art Studies at the Moscow Open University, and the "Basis" School of Sculpture. He teaches relief and engraving techniques at the "Basis" School of Sculpture.

He had solo Exhibitions in 1997 -Herzelyia and in 2000 - The Gallery of the "Basis" School of Sculpture, Ein Vered. The following are group exhibitions and prizes: ▪ Mashiko Gallery, New York; ▪ 1984 -National exhibition of Plastic Arts, Moldova; ▪ 1985 - Wood Sculpture exhibition, Hungary; ▪ 1999 -Art Medal competition in honour of Henry Moore, Israel - 2nd. prize; ▪ 2000 - FIDEM (The international organization for Art Medals), Weimar; ▪ 2001 - The 2nd International Biennale of Contemporary Art Medals, Seixal, Portugal, Special Mention; Art Medal competition in memory of Katsushika Hokusai, Israel, 1st. prize; ▪ 2002 - The 1st. International Art Medal competition in memory of Masaccio, Herzelyia, Special Mention; FIDEM, Paris; The International Art Medal competition, Japan, Fine Works prize; The 2nd. International Art Medal competition "Anima Spiritus Violin", Tel Aviv, 3rd. prize; ▪ 2003 - "Art", Miami, New York; "Art Fair", Palms Springs, Philadelphia; The Old City Gallery, Caesarea.

His work is in collections in: Russia, U.S.A., Germany and Israel.



The Israeli Art Medal Association had several meetings with artists to promote participation in the medallic activities.

From many medallists that submitted their works for the Fidem Congress exhibition, 12 artists were chosen to represent Israel in this event in Portugal

The Israeli Art Medal Association is now preparing new activities for 2005.

.....Irene Fainzilber

Be sure to check these sites on the internet.

<http://www.artgallery-online.net> and <http://www.artmedal.net/english/frameset.html>

There are a great many really, great medals on this site.
Both are links on the AMSA website and they are easy to navigate. Enjoy!

Questions and answers from members

In the last issue we started this new column for questions and answers that we hope will be of interest and be utilized to ask for help to solve problems that we get frustrated with and hopefully someone will have an answer.

Question: Your editor, Anne-Lise wants to know if other members are having problems with the mold release recommended by the manufacturer of urethane mold compound not being very effective even if it's the product of choice? She had a lot of problems and found a release other than the recommended one more effective.

She will appreciate hearing from others regarding this issue.

Question from last issue**Frustrated in North Carolina**

My name is Jim Teachey, and I am one of the newer members of AMSA. "I currently cast my pewter designs in silicone molds, which requires me to dust the molds with talc. This causes an undesirable "orange peel" texture to develop on the metal surface. I currently use a variety of sanding flap wheels, buffs, and compound to achieve a mirror finish on my work. But the time required to do this is excessive, and I know there's got to be an easier way. I have considered using felt wheels with pumice, and recently learned about split-lap polishing. Much of my work has a flat surface, but I also create many bas-relief pieces.

Jim did not get any answers from AMSA members regarding his problem above but he kept searching for answer and here he shares with us what he's found out.

Response by Jim Teachey:

Having worked as a dental laboratory technician for over a decade, polishing metals has been part and parcel of my working day. Metals used in the fabrication of dental appliances primarily fall in to two categories: precious and non-precious. So when I began working with pewter in the fall of 2002, it never occurred to me that I was opening a "Pandora's box" of challenges.

Pewter has historically been known as a homey, family metal. It's soft luster harkening one back to the most ancient of days. With its low melting and casting temperature, pewter is easily cast in the simplest of molds. In the fall of 2004 I embarked to conquer this metal, only to discover it quickly conquered me! I arrogantly assumed that this ancient metal would be quickly mastered, especially when polishing it. How wrong I was.

I frequently have the opportunity to polish gold, chromium, and even acrylic plastic on a daily basis. I use a variety of polishing wheels and compounds to accomplish this task.

I also use both high-speed and low-speed buffing motors in addition to a hand piece.

Most gold items polish quickly. The chromium pieces, though harder, hold up well to aggressive coloring and buffing. Not so with pewter.

Being such a soft metal, pewter quickly clogs most standard sanding media. I have used an assortment of flap wheels in various grades to obtain the initial cutting of the metal surface. The casting process I use imparts an undesirable surface texture on the work. It is created by the talc dust used to vent the silicone molds I use. Many of my designs incorporate bas-relief features of rather fine detail.

Maintaining this detail while obtaining a high mirror shine has been a challenge to me. I finally found a reasonably satisfactory solution to this dilemma. I have begun sandblasting my work with silica sand, followed by an initial buffing using "Polish-O-Ray 555" compound manufactured by Brownell's. I use a Baldor 332-B buffing motor that uses a ¾ hp motor with 6 – 8 " muslin wheels turning at 1850 rpm. This seems to provide a basic shine to my work. The only drawback is the slow production output. On flat, intaglio pieces I was informed that a split-lap polishing wheel would provide crisp, mirror finish results.

I have yet to try this personally, but sent samples to a Colorado jeweler and was impressed by his results.

I am considering returning to my dental laboratory roots by using pumice to finish my work. I normally use pumice and water to finish acrylic dentures made from a polymer resin. Its surface hardness is similar to pewter and I can achieve a mirror shine easily and quickly using pumice. I discovered that silversmiths frequently use pumice to color their work and hope that I can obtain similar results with pewter.

I'm still looking for a more efficient way to hand-polish my work. Maybe I should just abandon everything and simply use a tumbler. But I enjoy the thrill of seeing raw metal transform before my very eyes under the wheel. Perhaps that's what keeps me plugging away in spite of the frustrations. . . .

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Please send items of interest about yourself or events that you have attended that relate to news about the medal and medallic sculpture. This publication is for you, the members. Please send information in writing, preferably as e-mail and please include photos if available. Please write bios in third person and limit your news to items related to medals, only !!

Also please don't forget to send in your questions or answers to be included in the next newsletter.

**Deadline for the next newsletter is:
April 1, 2005**

**REMEMBER AMSA MEMBERS
DIRECTORY ON THE WEB**

**Don't forget to submit your
material to the webmaster Enrique Moreiro.**

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AMSA Membership application

Please ignore this if your dues are paid! The date your membership expires is on your mailing label.

Membership runs from Sept. 1, to Aug. 31.

Enclosed is my check for \$35.00 annual AMSA dues in the US and Canada;

\$20.00 for matriculated students (enclose a copy of the current ID card)

Enclosed is my check for \$45.00 annual dues outside the USA and Canada.

Enclosed is my contribution of \$_____ to further help AMSA reach its goals.

I am an :

Name: _____ Artist _____ Sculptor _____ Dealer _____

Address: _____ Collector _____ Producer /Supplier _____

City: _____ State _____ Zip _____ Other _____

Home Phone: _____ Day Phone (studio/work): _____

Email Address: _____

Please send completed application and payment in US Dollars to: American Medallic Sculpture Association, (AMSA). To ensure receiving your newsletter send your dues to:

AMSA, PO. Box 1201, Edmonds, WA 98020

